Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Expand Pic Patronage—Taylor

Broader Public Required Now, Says 20th Century Prexy

The answer to the threat of decreased prosperity for the film industry, looming because of changing conditions inside and out, was to be found in inducing theatre attendance from those not now patrons, Nat A. Taylor told a dinner gathering in Toronto last week. Those present were managers of Twentieth Century Theatres, the 62-theatre Ontario circuit which Taylor heads, and head office personnel, partners and guests. The dinner, held in the Royal York Hotel, marked the end of the first day of the company's two-day convention.

"I think that this business is only scratching the surface," Taylor said. "When you compare

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Park Drive-in Co. Bought By Cowan

The five Ontario drive-ins of Park Drive-in Theatres Limited, owned by W. B. Herman and H. J. Ochs and associates, have been purchased for an undisclosed amount by A. C. Cowan of Toronto. They will come into Cowan's possession about the

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Quebec Allied In Annual Sessions

Opposition to the use of motion pictures on television, even after the completion of all contracted runs, was expressed at the annual meeting of the Quebec Allied Theatrical Industries, held in Montreal last week. President Arthur Hirsch suggested that the

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Les Vicary Passes In Orillia, Ont.

Leslie H. Vicary, Orillia showman, passed away in that Ontario city on November 4th after an illness of several months. He was 55 years old.

Associated with 20th Century Theatres in the operation of the Geneva Theatre and the Opera House, he was highly regarded by his fellow-citizens as well as his colleagues of the theatre world.

Mrs, Vicary, the former Margaret Marshall, and his daughter, Joan, survive him.

A number of film and theatre men attended the services which took place in Orillia.

'Border Incident'

"Border Incident" is the new title for Eagle Lion (Hollywood) Films' sequel to "T-Men," formerly titled "Border Patrol."

Can. Film Awards Being Arranged

The work of producers of motion pictures in Canada will be recognized in future by a series of awards from a film committee set up recently by the Canadian Association for Adult Education, which represents 44 organizations. Called the Canadian Film

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Lionel Lester To National Booking

Manager of National Booking Services, subsidiary of the Odeon-affiliated National Theatre Services, is now Lionel Lester, who resigned from the Toronto sales staff of 20th Century-Fox to accept the post. He fills the spot left vacant on November

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CBC May Search For Telev'n Partners

Applicants for licenses to operate television stations in Canada were notified last week by the Canadian Broadcasting Corporation that its recommendations would be deferred while co-operative development was being studied. A. D. Dunton, chairman of the CBC's board of governors, said four months might go by before a decision would be reached but he thought that television would be introduced within two years.

The board's powers are limited to making recommendations to the licensing authority in the Transport Department, but the

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'Neptune's Daughter'

"Neptune's Daughter," MGM film starring Esther Williams and Red Skelton, has gone into production.

Capac, Exhibs Agree On Tentative Fees

Music fees for three years from January 1, 1949, have been agreed on tentatively between the Composers, Authors and Publishers Association of Canada Limited (Capac) and the committee negotiating for Canadian exhibitors. The committee has recommended a scale of rates to those it represents — seven provincial theatre associations, Odeon Theatres of Canada and Famous Players Canadian Corporation—and this will likely be approved.

The proposed new tariff for motion picture theatres was the result of a series of meetings

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★ *THE CBC AND TELEVISION* ★

The strange decision of the Canadian Broadcasting Corporation to truss up television and impede its free and natural development is bitterly disappointing to applicants for licenses, as well as puzzling to the general public.

Why should the new medium be kept from the people longer than necessary because the CBC, according to its chairman, David Dunton, hasn't been able to proceed through "lack of provision for advances to the corporation to cover the development stages and lack of decision to have a license fee for television receiver sets"?

Is it because it does not like its control limited? Is this the reason that it wants to delay the progress of television from four months to two years, then become a financial

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Cast In 'Bonanza!'

William Prince will have a leading role in Columbia's outdoor picture, "Bonanza!" which stars Glenn Ford and Ida Lupino.

THE ENGLISH COMEDY OF THE YEAR CONTINUES TO SET NEW RECORDS EVERYWHERE!
'QUIET WEEKEND' NOW 5th BIG WEEK—MONTREAL
A PATHE (British) SUCCESS From INTERNATIONAL FILM DISTRIBUTORS Limited.

"Don't Miss It," Warn Fun Experts!

NATION'S COMEDY KINGS ACCLAIM "FUNNIEST MOVIE IN TWENTY YEARS!"

BETTY HUTTON

"It's murder! So funny, it'll make you die laughing."

THE PLOT! John Lund, poor but nervy, meets Wanda Hendrix, rich and curvy. She has $20,000,000 bucks . . . and he has 20,000,000 angles. In order to turn them into cash, he has to pose as her long lost brother. Well, brother, that's where the fun begins!!!

BING CROSBY

"How funny can you get? It should have happened to Hope."

BOB HOPE

"Here's a picture that has almost as many laughs as Crosby has dollars."

JOHN LUND • WANDA HENDRIX

So Dumb He Can't Spell B-a-n-k ...But He's Got $20,000,000 In It!

Great New Star of "Ride The Pink Horse"... Riding High When 2 Guys See Heaven In Her Eyes!

BARRY FITZGERALD • MONTY WOOLLEY

Going The Fun Way... As "Social Secretary" To A Society Dim-Wit!

Now "The Man Who Came To Dinner" Wants A Bite Out Of A Big Money Pie!

in

"Miss Tatlock's Millions"

A Paramount Picture with

ILKA CHASE • ROBERT STACK
DOROTHY STICKNEY
ELIZABETH PATTERSON

Produced by CHARLES BRACKETT

Directed by RICHARD HAYDN

Screenplay by Charles Brackett and Richard L. Breen
Suggested by a play by Jacques Deval

WILLIAM BENDIX

"It makes your funny bone do nip-ups."

WILLIAM DEMAREST

"They'd better pad the aisles when they show this one. Customers will be rolling in 'em!"

EDDIE CANTOR

"You'll be holding your sides when you see this blue ribbon cast romp through the funniest picture in years."

CBC May Take On Telv'n Partners

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recommendations are, almost without exception, accepted.

Co-operative development would mean that the CBC will share with private capital in advancing television in Canada, the former using money borrowed from the government. This money would be repaid, Dunton said, from license fees and the sale of time on the stations to be erected. The license fee to the citizenry would be $10. The British charge $4 and the USA levies no charge on receiving sets but Canada's great distances and the costs of overcoming other domestic problems will make it necessary to charge more here.

It was felt in Ottawa that Dunton would not have mentioned the co-operative development idea had it not been approved by senior officers of the CBC. Through it station time would be shared by the CBC and its associates, then after three years the CBC would begin allocating frequencies.

Dunton said that he was impressed with the plans of Famous Players, which estimated that it would spend $2,000,000 on television before there was any return. But, because of the objections to its entry into what the Canadian Association of Broadcasters insists is an extension of the radio field, he also deferred its application. The CAB, insisting that television is part of radio, has asked that television frequencies be allotted to radio stations now operating.

Famous Players has taken the position that television is just another way of projecting motion pictures. Some objection was made to it receiving a license on the ground that it was USA-controlled but it is Canadian-managed.

Radio representatives were bitterly disappointed.

Power Cutoffs Tough On Small Houses

Power cutoffs in Toronto every night from 7 to 7.45 p.m. are making it hard for the small theatre to attract business. The shows start late and the folks just don't want to stay away from bed that long, so they don't go to the theatre. Extra cutoffs up to three hours are being threatened if quotas are exceeded.

FOR SALE

Newly completed theatre. Most modern up-to-date equipment, doing $800 weekly business. Six miles from Vancouver.

Apply

Texas Hotel, Langley Prairie, B.C.

Expand Movie Public, Nat Taylor Suggests

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the number of people who don't go to the theatre at all with those who do go, you realize what we are losing in potential patronage." Managers, he stated, often blamed low attendance on the strength of the opposition attraction but did not think of searching for new patrons to make up for it. "The theatre down the street is not your real opposition," he claimed. Rather indifference to potential steady patronage was.

"We have an enormous reserve of patrons which is untapped and we are going after it," he told the listeners. "Not only has attendance dropped but there is now an increase of over 100 theatres and that means we are going to have to dig."

He thanked his executives and managers for the loyalty they were showing to the company's interests and complimented the head office staff.

The Twentieth Century president was introduced by Harry S. Mandell, who acted as toastmaster and had previously called on John J. Fitzgibbons, CBE, president of Famous Players Canadian Corporation.

Fitzgibbons suggested care and courtesy at all times by theatre managers. He touched on the Canadian Co-operation Project and urged that shorts, particularly those which interested American visitors in seeing other parts of Canada, get the special selling job they deserve. American visitors would carry back fine impressions of Canada and this would help the tourist trade.

Others who spoke at the dinner were Raoul Auerbach, in charge of theatre operations; David Griesdorf, general manager of International Film Distributors; Morris Stein, eastern division manager of Famous Players; and Aubrey Lent, president of the Twentieth Century Theatres Managers Club of Toronto.

During that day and the next (November 3rd and 4th) the managers listened to department heads talk on a variety of subjects. Harry S. Mandell, comptroller, said that the company had the greatest record of expansion of any circuit in Canada. Discussing costs, he pointed out that alterations today often cost more than the entire structure at the time it was erected. Taxation had also increased enormously and he gave as an example the assessment of a certain municipality on a theatre building—it had been raised from $7,450 to $80,000.

Raoul Auerbach handed out the prizes for the winners of "The Raider" campaign and spoke on exploitation, as did Charlie Stephenson. Others who spoke and engaged in informal discussion with the managers were M. L. Axler, Barney Fox, Syd Roth, David Mandell, Hy Ginsberg, Lawrence Greer and D. D. Lawless.

On the morning of November 4th Jack Fitzgibbons, Jr., of Theatre Confections Limited spoke on vending in theatres, explaining the excellent display of stands and machines. Afterwards lunch was served at Columbia, where Astral Films' "Sofia, City of Intrigue" was screened. It is is to be the object of an exploitation contest shortly.

Peter Campbell, 56, Dies in Toronto

Peter Campbell, president of the Toronto Mape Leaf Baseball Club, died in the Toronto General Hospital on Sunday, November 7th, at the age of 56. He had been ill for some time.

The late Mr. Campbell was well acquainted among theatre people in Toronto, for he was a leading figure in the Toronto Variety Club and through his efforts more than $53,000 had been added to the crippled children's fund.

Born in Petrollia, Ontario, he was educated at Port Hope and Kingston and enjoyed an athletic career. This was interrupted when he enlisted in the 48th Highlanders during World War I, in which he was wounded and decorated.

He was one of those who, along with Conny Smythe, bought the franchise for the Toronto St. Patrick's from the late N. L. Nathanson and associates in 1927 and changed the name to the Maple Leafs.

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Quebec Allied In Annual Sessions

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present standard contract be amended to include such a proviso. A resolution embodying that thought was passed and copies will be sent to other Canadian exhibitor associations in an endeavor to interest them in united action.

Another important matter dealt with the mutilation of films through censorship, to a point where they had lost their exhibition value. The executive will discuss this with the Quebec censors with a view to getting a list of cuts, so that the exhibitor, upon examination, can decide whether he will accept the film for exhibition.

Quebec provincial taxation is now the lowest in Canada, it was revealed, but municipal taxation, through raised assessments, has increased. The association will endeavor to intercede in official quarters in behalf of the exhibitor who feels he needs such representation.

Speaking on television, the Hon. J. Earl Lawson, KC, managing director of Odeon Theatres of Canada, felt that two years would elapse before the exhibitor had to worry and that it would not provide serious competition for four years. He suggested that the exhibitor should remain alive to its progress and look forward to its use in his theatre.

The gathering closed with a dinner in the Mount Royal Hotel, at which leading political and industrial figures were present.

Cast In 'Deadlock'

Kent Smith has been cast in Warners' "Deadlock."

OUT OF THE GREAT SATURDAY

in CINECOLOR

Rescue by wild stallion
from attack by mad bull!

EVENING POST ADVENTURE!

The untamed savagery of four-footed giants!

The hot scorn of woman's anger!

The red rage of violent men!

COLUMBIA PICTURES presents

THE UNTAMED BREED

Starring

SONNY TUFTS · BARBARA BRITTON

GEORGE "GABBY" HAYES

with

EDGAR BUCHANAN · WILLIAM BISHOP

Screenplay by Tom Reed

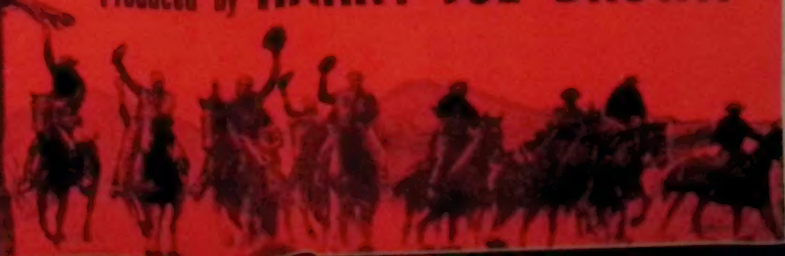
Based upon a

SATURDAY EVENING POST

story by Eli Colter

Directed by CHARLES LAMONT

Produced by HARRY JOE BROWN



Park Drive-in Co. Bought By Cowan

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end of the year and thus be under his operation when the new season opens next Spring.

Two of the theatres are outside Toronto, the Northeast at Dawes Road and the Northwest at Malton. There is one each in Oshawa, Ottawa and Peterborough. The first one to open, the Northeast, Toronto, invited the public in September, 1947. Starting with the Northwest, Toronto, the other four were opened this year.

W. B. Herman is a Toronto barrister and Ochs, from Cleveland, was one of the top drive-in operators on the continent until he sold his eastern USA holdings in 1947. Herman has an interest in Hygienic Productions, which distributes "Mom 'n Dad."

Cowan is known to the industry in Ontario, having assisted in the financing of theatres for associates of Odeon. He said he was not prepared to talk about personnel changes or his plans at this time.

Quebec Union Local Observes 30th Year

The 30th anniversary of the founding of Local 523 of the Quebec Theatres Workers was celebrated recently at a banquet at the St. Louis Hotel in Quebec City by members and the executive of the branch. Speakers were Joseph Matte, emcee of the affair, and Harold Vance, manager of the Victoria Theatre.

Local members also hold membership in the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the USA and Canada.

Gene Autry's Next

Gene Autry's next film at Columbia will be "Rim of the Canyon."

St. Kitts Theatres Cut Owl Shows

Managers of the five St. Catharines, Ontario, theatres voluntarily agreed recently to drop all midnight shows except those before a statutory holiday and so informed the city council. The Ministerial Association had asked the council to rule against the shows and that a by-law be enacted to that effect. Discussion was dropped when the council was informed of the managers' action.

POSITION WANTED

Theatre manager and projectionist. 13 years experience. Married, sober, reliable. Best of references.

APPLY — BOX 310,
NEW GLASGOW, N.S.

Credit to Roy Miller of St. Catharines, vice-president of the MPTAO, for the intelligent way in which he answered the silly and hysterical criticism of the movies in that city. It was a local municipal official who tried to blame the films for a sham rifle battle staged by two boys, during which one was fatally injured. Roy replied and was quoted not only in the local press but in the largest Toronto newspaper. He called attention to the "adult" regulations and quoted that recent memorandum of the Magistrates Association of Great Britain, printed in our issue of November 5th, absolving movies of inspiring juvenile crime. The story printed in the Toronto Daily Star even had a thumbnail cut of Roy.

Movies get another type of panning — that of the radio wag who is supposed to deliver reviews but instead uses films to provide a funny show. I get a kick out of the CBC's Clyde Gilmour from Vancouver but he often uses motion pictures for the same reason that a clown dresses as he does. At least the clown doesn't pretend to be anything but a clown. I am not referring particularly to Gilmour but to those disk jockeys who also consider reviewing movies part of what they ought to offer their listeners. They act as though movies were invented just to give them something to be funny about.

If a man's purpose is to provide humor, movie people wish he would draw on the canning industry or the fur business along with their own.

About 400 films per year are needed to keep Canada's film workers employed. What percentage of individual efforts in the fields of art, drama, literature, etc. meet high critical standards or even popular taste? How many of a radio man's programs deserve praise as being excellent? The movies get their quota of successes and, by any standard, it is proportionately no smaller than that of any other creative field.

Not that movies should be treated with reverence or anything like that. Gilmour says movie men are touchy and this is reflected in their attitude toward his program. Movie men are probably the least touchy group in the country. They are used to both ill-founded and well-based criticism. They respond to each where possible. But they are touchy about writers or radio reviewers who won't treat their wares with ordinary dignity.

Ray Allen got 20 to 1 on Truman. Others who called the turn were John Fitzgibbons and Jim Nairn . . . **Ted Kirby** of the Revue was recently married to that lovely Donny Campbell . . . **Wish I could** take in that Dallas Variety Tent dinner in honor of Bob O'Donnell. The cast of "Bad Boy," the Allied Artists' feature about Variety's work with boys in Texas, will be there. It will be shown to help our funds . . . **One of my** favorite radio talkers, Maurice Boddington of Bod's Scrapbook, booted one the other day. He was telling a gag about a mild little fellow being asked by an insurance man if he ever went overboard. Bod had him asking it this way: "Do you do anything in exsex?" Meant "excess," of course. Then cracked: "It always rattles me when I talk about life insurance." . . . **The Bennetts** have acquired the Royal, West Lorne, from McEwan & Williamson . . . **Take Notice:** We have started work on our annual Xmas issue. Get those ads ready.

Nat Taylor's suggestion that movie attendance can be broadened to include many not now patrons is a good one. Also those who do attend do not do that as often weekly as the British and Australians. In 1946, when we had the highest attendance in our history, only 37.6 per cent of the capacity of theatres during performance was utilized. In 1947 attendance dropped 700,000, although there were 1,693 situations instead of 1946's 1,477. So far in 1948 dozens of new theatres have been opened. About 100 are under construction and the same number projected. Where are the patrons coming from? Right here if you'll go after them . . . **O Happy Pappy!** It's a boy at the Myer Axlers. Office and art dept. collabed on a cartoon of an infant worded "Myer Axler puts on another hand"—a rib at his high-speed work on 20th' Downtown.

Lionel Lester To National Booking

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1st by Harold Kay, who had occupied it for about a year. Kay left to return to Eagle-Lion Films of Canada as Toronto branch manager.

Lester, who took over on November 15th, has many friends among Ontario exhibitors, having been a salesman for Fox for 14 years. The loyalty of Ontario showmen has always enabled him to rank high in every type of company contest.

The new NBS chief was born and raised in the theatre business. His father, George Lester, operated the King for many years and Lionel had his first experience in it. Other members of the Lester family, Sam and Harry, are also movie pioneers Lionel, a member of the Canadian Picture Pioneers, joined Fox 21 years ago.

National Booking Services was established by National Theatre Services in 1946 and it absorbed booking and buying accounts which had been part of Associated Theatres when that company was allowed to lapse.

Montreal Men Fined For Sunday Shows

Two Montreal theatre operators were recently fined for presenting performances on Sunday contrary to the regulations of the controversial Lord's Day Act.

A. Chevrier of the Theatre Nationale was charged $10 and costs on each of three counts and J. Grimaldi of the Theatre Canadien was fined $20 and costs.

Law provides that a violation of the act has been committed when "a performance or public meeting at which a fee was charged directly or indirectly either for admission to such performance or meeting or for any service or privilege thereat" takes place on Sunday.

Allen Vs. Gardens Heard In Court

Sol Allen, executive of Theatre Holding Corporation, is asking in the civil jury assize court before Mr. Justice Barlow that the Maple Leaf Gardens, Toronto, pay him compensatory damages for indignities and injuries sustained while he was ejected from a hockey game.

A lawyer, Allen conducted his own case and named two Pinkerton detectives along with the Gardens as depriving him of his lawful rights, subjecting him to humiliation and injuring his reputation and prestige among friends and associates.

The CBC and Television

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partner of the licensees? The CBC apparently favors joint development with private enterprise, making it necessary to borrow large sums of the taxpayers' money to pay for its participation.

But why worry about the conduct of the licensees when, after all, television in Canada will be operated within the framework of CBC regulations? That's how the CBC exercises control over private radio and that's how it will have authority over television, no matter who presents it.

Why spend public funds when Canada can get its television for nothing through the enterprise of applicants for station licenses? Why impose a $10 fee on receiving sets, making things even tougher on the average family man, when even that won't yield the money the CBC needs to support its co-operative development plan?

* * *

The Montreal Gazette, in an editorial called "The CBC's Television Dilemma," states that the people are also "beginning to get impatient over the persistent delay in sanctioning the introduction in Canada of this modern wonder of inventive and technical achievement." It concludes with these paragraphs:

> Private enterprise in the radio and manufacturing industries of the United States has proved willing to risk substantial amounts of venture capital, estimated at $80 millions in transmission development alone, to give initial momentum to operation of the new medium. Private interests in Canada have declared themselves ready and anxious to step into the field on a similar basis. But the CBC, while determined to dominate television as much as radio, is apparently unwilling either to give private groups the go-ahead signal or to commit itself alone to preliminary development.
>
> There is neither precedent nor experience to indicate whether joint development of television stations would prove practical, or where it would leave the CBC and participating private groups after the ground-breaking period of development was over. Meanwhile the CBC continues to hold back from any decisive move and Canada lags behind in establishment of this modern marvel of communication.
>
> Unable and unwilling to take the expensive initiative needed to pioneer the television field in this country, the CBC is blocking others who are willing to venture the funds and enterprise required. The governors apparently shrink with horror from the idea of private interests developing television alone, as they did the Canadian radio industry, and from the hypothetical possibility of a private "monopoly" which the CBC might have to break by arbitrary seizure. It all sums up to a rather "dog in the manger" attitude which is serving as a barrier to progress.

* * *

Dunton is reported to have deferred Famous Players' application because the Canadian Association of Broadcasters expressed alarm at its entry into the television field. Radio stations have something to learn from movie people, who know that a new theatre, while it may increase competition for a while, eventually creates new audiences which benefit the industry as a whole. In the case of television, Famous Players can do much to enhance it and create business for all stations.

The CAB suggestion that radio inherit television implies that it favors segregation of interests according to industries. Does it then favor separation of press and radio? To be consistent it must, yet many Canadian radio stations are owned by publishing interests. Today the various fields of communication and entertainment are overlapping and individual enterprise in both fields have interlocked ownership. In the USA, prior to television, radio and movies had common ownership in the case of a number of important enterprises. This form of mutuality continues to exist on an even greater scale in television.

The economic pattern of television in Canada cannot be predicted now in the face of the CBC's apparent position. But the union in individual enterprises of two or more of the present fields of communication and entertainment, with television the aim, is inevitable. CKAC, Montreal, which applied for a license, is operated by La Presse Publishing Company, and its representative, Phil Lalonde, told the CBC that it had permission to use the Renaissance Film Studios for broadcasts. There you have the three fields working together to develop a fourth.

It is obvious that television enterprise cannot be limited to radio, since many of its stations are owned by press interests, some of which have in the past considered investing in Canadian movie production. No individual or group should be discriminated against. The CAB should withdraw its opposition to Famous Players' application because it is a theatre company for the sake of television.

* * *

During the hearings objection was raised to Famous Players getting a license because its stock is USA-controlled, although the company is Canadian-managed. For several reasons, that argument is ridiculous. We are not yet regimenting enterprise because it is movie enterprise or American enterprise.

As for USA investment in Canada, we owe it a great deal. The important thing is that its conduct should always be in the best interests of our country.

As for Famous Players Canadian Corporation, what other company of any type has matched its gratis contributions of time, facilities and money to Canada's war effort? What other company is more public-spirited today? It was for his leadership of Famous Players and the rest of the Canadian motion picture industry that John J. Fitzgibbons, its head, was made a CBE during the King's Birthday Honors.

Our readers know that we have often been critical of American attitudes in the Canadian film industry. But not of Famous Players, which is truly worthy of the "Canadian" in its title because of its public service in war and peace.

* * *

Let Mr. Dunton, the CBC board of governors and Canadian radio executives ponder the words of Wayne Coy, chairman of the Federal Communications Commission of the United States. He foresaw "the day when television will be the most powerful instrument of communication ever devised, the most universal and the effective purveyor of education, information, culture and entertainment." As for the part motion picture people will play in its development:

> Television is a social and economic force so powerful that this nation will not realize its full possibilities until we have the widest participation in its development.
>
> We are today only on the threshold of discovering these possibilities. There are years of exciting trail-blazing ahead.
>
> The experience, the ingenuity, the imagination and the enterprise of the American motion picture exhibitor applied to television should provide a significant impetus to this infant industry. The employment of television may well result in making the motion picture theatre a more creative force and a more important community leader than it has been heretofore.
>
> The Federal Communications Commission welcomes any contribution that the exhibitors may decide to make toward the greater utilization of this great electronic discovery.
>
> I see the next five years as decisive ones in shaping the destiny of television. They will also be decisive ones for the motion picture exhibitors. In that time I am sure that you will plan how you can best serve the American public in this new era of changing conditions. I know that an intensive industry-wide study of television development and the part you can play in it will result in a three-way benefit: to the motion picture exhibitors, to television, and to the American public.
>
> In the past century, you exhibitors have brought immeasurable pleasures to millions.
>
> Your service has won for you a unique and warm place in the hearts of the American people.
>
> I feel that I voice the sentiment of the masses of these people when I express to you my appreciation for the tremen-

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Can. Film Awards Being Arranged

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Awards for Distinguished Productions, the competition is open to any motion picture of 35 mm. or 16 mm. size produced by a Canadian and screened for the first time after January 1st, 1948. A similar contest for radio programs will also be held.

Five awards are being considered, but these will only be made if the films submitted measure up to a suitable standard in the opinion of the judges. Entries will be accepted in films produced for theatrical distribution; non-theatrical films (live action or animation); amateur productions; and in an open class for films that do not come within the first three categories. In addition one of the winners in the above list will be chosen as the Canadian Film of the Year. Both French and English motion pictures are eligible.

Purpose of the awards, as outlined by the Association, is "to recognize significant creative effort; to familiarize Canadians with the valuable creative work being done in these fields; and to raise standards in the field of film and radio." Judges are being selected who will be qualified to render decisions yet will have no connection with any film submitted. They will base their rulings on the aim, the form, the content and the quality of all entries.

Secretary of the committee and the person to whom all films should be forwarded prepaid previous to February 15th, 1949, is J. Roby Kidd, 340 Jarvis St., Toronto 5. The Film Committee consists of James Beveridge of the National Film Board; Graham McInnes, formerly of the NFB and now with the Dept. of External Affairs; Donald Buchanan of the National Art Gallery; F. R. Crawley of Crawley Films; and Walter Herbert of the Canada Foundation.

The Advisory Board includes James Beveridge; Claude Champagne, Conservatoire de Musique et d'Art Dramatique; E. A. Corbett, Adult Education Association; H. G. Glyde, Banff School of Fine Arts; Ralph Henson, Toronto Reconstruction Council; Walter Herbert; Claude Lewis, Canadian Arts Council; N. A. M. MacKenzie, president of the U of BC; J. E. McGuire, Canadian Congress of Labor; D. R. Michener, former secretary of the Province of Ontario; Mavor Moore, Association of Canadian Radio Artists; Victor Morin of the Royal Society of Canada; Byrne Hope Saunders, editor of Chatelaine; Sidney Smith, president of the U of T; and Edmund Turcotte, Canadian Consul General, Chicago.

Capac, Exhibs Agree On Tentative Fees

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which took place over the past few months. The committee which acted for the members of the national exhibitors' association was drawn from the Motion Picture Theatres Association of Ontario. The rates will be submitted to the Copyright Appeal Board in Ottawa if they receive final approval.

Following is the proposed new rates:

499 seats and under	10¢
500 to 799 seats	12¢
800 to 1,599 seats	15¢
1,600 seats and over	20¢

Theatres operating three days or less per week shall pay one-half the above rates.

Minimum fee, $10.

The seating capacity of drive-in theatres shall be three times the maximum number of automobiles which may be accommodated at any one time.

The present Canadian tariff is:

1,600 seats and over	15¢
801 to 1,599 seats	12¢
800 seats and under	10¢
800 seats and under operating three days or less per week	5¢

Minimum fee $10.

The rates are the result of a proposal by Capac and a counter-proposal by the committee. W. S. Low, general manager of Capac, informed the committee that the board of his association has requested further discussions in 1951, for the stabilizing of tariffs for a longer term in the future.

At the annual meeting of the Quebec Allied Theatrical Industries in Montreal Charles Bourassa, its secretary, recommended that Canadian exhibitors take note of court decisions against Ascap and develop resistance against payment of fees. H. C. D. Main, president of the Ontario association, one of the guests, explained that the United States was not a member of the Berne Convention. In Canada collection is authorized by statute and nothing short of an amendment to the statute would prevent Capac from using its present method of gathering fees.

★ THE CBC AND TELEVISION ★

(Continued from Page 7)

dous contribution you have made to our happiness in the past and give you every wish for success in your plans to continue that contribution in the future.

* * *

Dunton said that he was impressed with Famous Players' plans—and so he should be. Its associate is Paramount, which controls Dumont television, the most advanced in the USA. All its facilities and research will be placed at the disposal of Famous Players and that would give Canadian television its greatest impetus.

In the USA the radio and motion picture industries have long been at peace over television. Allowing such differences to seem important in this country will enable the CBC to justify unnecessary control—the old game of divide and rule. Radio and the movies don't need a referee in the USA and they shouldn't need one here.

Jack Cooke of CKEY called the action of the CBC in hindering the free development of television "a death sentence" on radio. A.M. broadcasting will be dead in a few years and unless Canadian radio stations are ready with television they might as well go out of business. The CBC, in our opinion, won't be able to hold back television, even if its action breeds a new form of bootlegger.

Cooke recently returned from Europe and watched television's progress in Britain and even in a country as disturbed as France. He came back to Canada through various American cities, studying television in them, and he made his enthusiasm known to hopeful Canadian engineers and artists. Then came the CBC blow.

Live and let live should be the rule in the television field. All the CBC is needed for in the television field is to see that, through the use of its authority, that credo is effective.

It should not have to invest public funds in television and it should not stop private enterprise from pouring millions into it.

It is getting a bit tiresome to hear Canada described as being like the USA at the turn of the century. Let's quit acting like it.

TOM MILLER

Recently appointed theatrical distribution co-ordinator for the National Film Board.

Ackery, Warren Win 'T-Men' $$

Winner of first prize in International Film Distributors' exploitation contest for "T-Men" was Ivan Ackery of the Orpheum Theatre, Vancouver, a consistent scorer in all such competitions. He is a holder of the Quigley Award. Total prize money was originally $500 but $50 more was added to this by David Griesdorf, president and general manager of IFD, so that two contestants would receive rewards for winning honorary mentions.

His victory brought Ackery $250.

Second prize went to Ernie Warren, Elgin Theatre, Ottawa, whose campaign book showed activity on all the usual fronts and the creation of some new ideas. He received $150, which was presented to him in person amid loud applause at the convention of Twentieth Century Theatres.

"It's no disgrace to lose to Ackery," he said in expressing his thanks.

Third prize of $100 went to Ed Lamoureaux of the Empire, Windsor.

Those who received honorable mention were E. C. Ethridge, Empress, Edmonton, and Otis Bowes, Orpheum, Moose Jaw. They received $25 each.

Judges were James Nairn, head of advertising and publicity for Famous Players; Ray Lewis, Canadian Moving Picture Digest; and Hye Bossin, Canadian Film Weekly.

Rawlins To Direct

John Rawlins will direct Windsor Productions' "The Harvester."

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 13, No. 44 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

An Innocent Affair

with Madeleine Carroll, Fred MacMurray
United Artists 90 mins.

LIVENED BY SLICK GAGS, TOP PERFORMING, FIRST-RATE PRODUCTION, THIS ONE STANDS TO DO BETTER THAN AVERAGE BUSINESS.

Enlivened considerably by the intrusion into the plot of a few slick gags, this comedy of marital complications makes the grade as light entertainment close enough to the forefront of its type to do better than average business. Madeleine Carroll returns after a lengthy absence. She gives her role what is required.

Fred MacMurray, when the yarn opens, has been chasing down an advertising account with a "Mr. Fraser." Miss Carroll doesn't like the late hours and their fifth anniversary is coming up. MacMurray, while he has been running around with Louise Allbritton, has also been attending strictly to business.

MacMurray's duplicity is soon discovered by Miss Carroll and in cahoots with Rita Johnson, they attempt to teach the straying husband a lesson. They hire an actor to show more than friendly interest in the neglected wife.

Celebrating their anniversary, MacMurray and Madeleine meet up with Charles "Buddy" Rogers, a cigarette tycoon who is mistaken for the hired ham. This, of course, leads to a good deal of confusion.

From that point on the proceedings take on the aspect of a merry mixup which in due process leads to divorce proceedings on Miss Carroll's part.

In time husband and wife get over the nonsense and there is a reasonable explanation. Basically, the theme derives from the thought — tell a woman the truth and she won't believe you. Tell her a lie and you stand a better chance. But don't involve too many females while you are at it, because something is likely to blow up in your face.

CAST: Fred MacMurray, Madeleine Carroll, Charles "Buddy" Rogers, Rita Johnson, Louise Allbritton, Alan Mowbray.

CREDITS: Producer, James Nasser; Director, Lloyd Bacon; Original screenplay, Lou Breslow, Joseph Hoffman; Photography, Edward Cronjager.

DIRECTION: Good. PHOTOGRAPHY: Good.

To Direct 'Lucasta'

Irving Rapper will direct Columbia's "Anna Lucasta."

June Bride

with Bette Davis, Robert Montgomery
Warners 97 Mins.

FUNNY, ROLLICKING ROMANCE ESTABLISHES MISS DAVIS IN THE FRONT ROW OF NEW SEASON ATTRACTIONS THAT WILL MAKE FINE BOXOFFICE MUSIC.

With this sprightly comedy Bette Davis, with a fine assist by Robert Montgomery, once more establishes in the row of new season attractions that will make fine boxoffice music. It is a grand, funny, rollicking romance highly provocative of the laughter element which is what audiences want, don't get too often these days, should demand.

It is the battle of the sexes again. There's also about a half dozen situations well loaded with broad humor that has been assembled and displayed with keen timing and construction.

As a foreign correspondent, Robert Montgomery returns from Berlin. Things have cooled for his special talents and with some reluctance he takes a new post as feature writer on a home magazine edited by Miss Davis, the girl he walked out on years before. Gayly he invades her lair, tries to warm over their past romance, is brushed off and soon applies himself to the business at hand—a story in picture and word of a "June Bride" in Indiana who has conveniently agreed to get herself married in winter for publicity purposes.

To Indiana goes Miss Davis and staff. In short order plenty in the way of young love is generated, cross purposes are created, the planned events get fouled up via the intrusions of Betty Lynn and company. Even Miss Davis and Montgomery get more than chummy before eruption takes place. Betwixt the doings there is much fun bandied, in due time leading the path of story development to where the bride runs off and elopes with her true love, the groom marries Miss Lynn. With the issue safely up and ready for the printer, Montgomery and Bette come to an understanding. She admits defeat, agrees he is the pants wearer, meekly submits to him as lord and master.

CAST: Bette Davis, Robert Montgomery, Fay Bainter, Betty Lynn, Tom Tully, Barbara Bates, Jerome Cowan, Mary Wickes.

CREDITS: Producer, Henry Blanke; Director, Bretaigne Windust; Screenplay, Ranald MacDougall; Based on a play by Eileen Tighe, Graeme Lorimer; Photography, Ted McCord.

DIRECTION: Fine. PHOTOGRAPHY: Very good.

Cry of the City

with Victor Mature, Richard Conte
20th-Fox 95 Mins.

VERY WELL PLAYED CRIME-DOES-NOT-PAY DRAMA WITH ACTUAL LOCALES. MATURE, CONTE VERY GOOD. DIRECTION HITS HIGH MOMENTS OF SUSPENSE, INTENSITY.

Here once again is another starkly handled crime-does-not-pay theme wherein a vicious criminal in due course gets his lumps via a police bullet. He is a thoroughly unsympathetic character, cruel, scheming, ruthless.

On the other hand there is a cop, systematic, inquiring and fact finding who adds up one element on top of another and comes out of the mess with the criminal lined up in his gunsights.

Introduced as a wounded cop killer, Richard Conte shows up in a hospital about to undergo surgery. His tearful family is about. He is given last rites. But he comes through and after being transferred to a prison ward, he breaks out.

His first step is to kill a shady lawyer who is trying to implicate his girl in a jewel robbery-murder. He gets some money and the jewelry, sets out to locate the female who actually had a part in the caper. He hardly makes it. His wounds open and he almost passes out. An unlicensed medico patches him up for $200.

Victor Mature in the interim has not been asleep at headquarters and methodically has been picking up fragments here and there which begin to shape up and point the finger which is found at the end of the long arm of the law — and coincidence.

Conte makes the mistake of crossing up Hope Emerson and barely gets away when the cops take her. He finally arranges to meet his true love, Debra Paget, for whom he has plans other than his deceptive affection indicates.

This rendezvous is interrupted by Mature. It is in a church and Mature has left his sickbed to be there. It proves to be the payoff for Conte who eludes the weakened Mature for a moment. Quick flying hot lead catches up with him.

CAST: Victor Mature, Richard Conte, Fred Clark, Shelley Winters, Betty Garde, Berry Kreoger, Tommy Cook.

CREDITS: Producer, Sol C. Siegel; Director, Robert Siodmak; Screenplay, Richard Murphy; From a novel by Henry Edward Elseth; Photography, Lloyd Ahern.

DIRECTION: Good. PHOTOGRAPHY: Very Good.

Apartment For Peggy

with Jeanne Crain, William Holden, Edmund Gwenn.
20th-Fox (Technicolor) 99 Mins.

SOCKSTUFF SHOWMEN CAN YELL THEIR HEADS OFF PRAISING THIS ONE — AND TRUTHFULLY TOO. WATCH "PEGGY" BREAK OFF A LARGE CHUNK OF NEW-SEASON BIZ. CLASS A PRODUCTION. VERY WELL PLAYED.

"Apartment for Peggy" is such a good thing in the collection of new films that the showman can yell his head off truthfully singing its praises.

In the top roles Miss Crain, Holden and Gwenn are in their best form. The supporting cast structure is well set up, too. It is a Class A production in every segment.

Playing the talkative wife of Holden, Miss Crain, an expectant mother — and no silly bones are made about her condition — talks Gwenn into letting his attic as they have to vacate trailer premises. Holden's ambition and goal is to become a teacher — a career he decided upon while clinging to a life raft in the Pacific during the war. Miss Crain is willing to stand by him and see him attain his heart's desire athough her lot is neither comfortable nor desirable. It is Holden's endeavor to help the world overcome its prejudices and intolerance via enlightenment and Miss Crain is not only very much in love with him but also with his ideal.

Gwenn, however, has been a philosopher many years, feels his place in the world superfluous. His colleagues on the faculty try to talk him out of it but he secretly plans and lays away a supply of sleeping pills.

But with the intrusion of the Holdens things brighten up considerably and he makes himself a part of their lives. Miss Crain loses her baby at birth. This sets Holden off on a new path. He gives up his primary purpose and seeks the dollar. A visit by Gwenn brings him back later, but not until after Gwenn tried what he thought would be suicide. It turns out his colleague-physician faked the capsules and had them filled with a laxative. Of course in short order things work out for all concerned.

CAST: Jeanne Crain, William Holden, Edmund Gwenn, Gene Lockhart, Griff Barnett, Randy Stuart, Marion Marshall.

CREDITS: Producer, William Perlberg; Directed and written for the screen by George Seaton; From a story by Faith Baldwin; Photography, Harry Jackson.

DIRECTION, Fine. PHOTOGRAPHY, Very good.

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the charming MATT SAXON—
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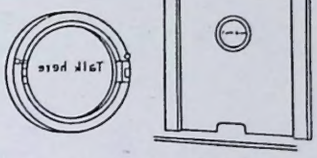

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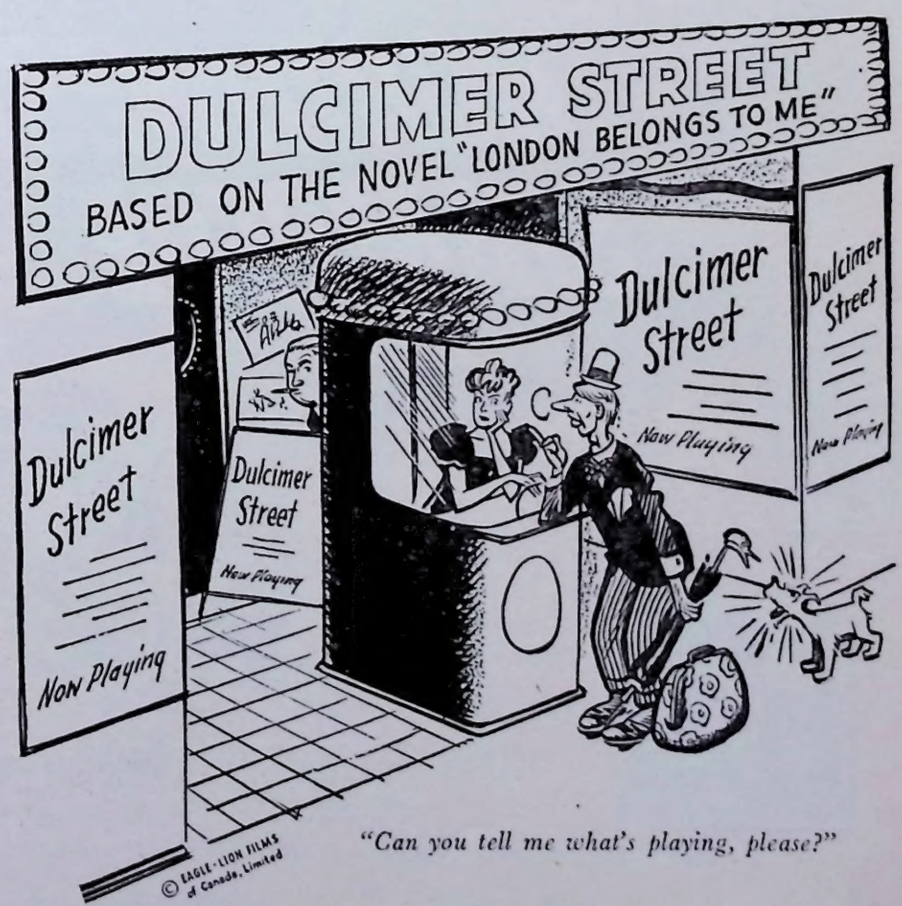

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